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INDEX

Article	Page
Take It Or Leave It - - - -	1
Know Your Square Dance Music - - - -	2
Traditional Dancing Of Today - - - -	7
The Function Of A Folk Festival - - - -	10
Loud And Clear - - - -	14
Basics Of American Folklore - - - -	18
Daylight And the Rooster - - - -	20
Straight Talk - - - -	23
Contra Dance - The Witches' Brew - - - -	27
Square Dance - Milton Quadrille - - - -	28
Folk Dance - Good Old Days - - - -	29
Folk Song - The Boston Come-All-Ye - - - -	30
News - - - - 9-17-19-25-26-27 & 31	
Book Reviews - - - -	32
The Fiddle Book	
Singing Soldiers	
Colonial Days In Old New York	
The Science Of Fairy Tales	
Children's Rhymes, Games, Songs, etc.	
It's Fun To Hunt - - - -	36
Painless Folklore - - - -	41
Old Time Conumdrums - - - -	42
Tongue Twisters - Farm Lore - - - -	43
Idle Thoughts - Folksay - - - -	44
Do You Remember - - - -	45
Odds And Ends Of Folklore - - - -	46
Kitchen Corner - - - -	48



TAKE IT OR LEAVE IT

I have always believed that a square dance party was something that people came to with the intention of having a good time, with other like-minded people. I do not believe

it is place for the caller to show off how much he knows by calling the latest, and/or most complicated figures. The true "professional" sees the floor as a unit and calls to the whole floor. Without picking the needle up from the record being played, he can bring the floor together again if and when it starts to disintegrate into groups of standing couples. He does not call just for the pleasure of one set; he calls for the enjoyment of all. True, he probably has a planned program in his mind when he enters the hall. But he can adjust his program to fit the needs of the dancers on that particular evening. Such callers are worth all the money they can get; there are not too many of them in the entire United States. They are the men who, early in their career, set high ideals and standards for themselves - and have continuously tried to keep to those ideals and standards and, unobtrusively, have tried to "bring the floor with them." They are the true leaders of the square dance movement.

Sincerely

Ralph

KNOW YOUR SQUARE DANCE MUSIC



Written exclusively for the NORTHERN JUNKET

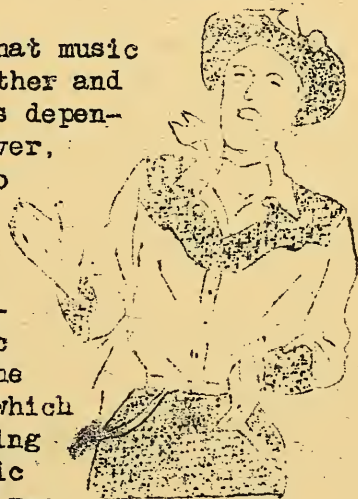
by WALTER MEIER

With more and more square dancers trying to get into the art and profession of square dance calling and, unfortunately, with most of them having very little experience in square dancing, it is discouraging that so very little time - if any - is devoted to the technicalities of square dance music. Just to acquire the knowledge and to realize that the technique, the style, the build-up and the harmony in general of square dance music consists of, is as of much importance to the caller as is the knowledge and technique of square dance calling. It is very sad and disheartening to see and to know that the majority of callers are not familiar with any knowledge of square dance music and, in many cases, are not very familiar with the technicalities of the art of calling either. The caller relies on the beat of the music only, and as long as he can tap out the beat with his foot - and how many times does this tapped out beat not even synchronize with the musical beat and thus neither his calling (horrors) - he is under the impression that this is all that is necessary; all that he needs to know about square dance music.

Not only is it necessary to study and familiarize oneself with the build-up and technique of square dance

music, but also to learn and know the rudimentary fundamentals of theory and harmony in general. By doing so, the caller will soon discover that through such knowledge he can, and is able to, avoid any wrong timing and any wrong phrasing of the call. Therefore, it is of the utmost importance to KNOW square dance music before anyone starts to call professionally. History and background also should be taken into consideration of acquiring knowledge, because it is this theory and background which has developed square dance music into what it is today - or maybe I should say 'what it should be today'. Whether this development - or progress (?) - has taken a turn for the better or worse will always be a very debateable question; it depends on how deep each individual is rooted in the square dance movement.

There is no doubt about it that music and dancing go parallel to each other and that square dancing and calling is dependent on square dance music. However, square dance music itself is in no way dependent on square dance calling. To somewhat summarize the foregoing, one must ask this question: What is square dance music and why has this kind of music this certain effect and charm? The character of square dance music, which is no doubt folk music, is something beautiful and charming. It is music which comes from the heart of the people connected with it. It is music which has enhanced generation after generation, and it is music we have to look up to whether we want to or not. This music does not only have the job of making people want to dance in rhythm, dance in phrase, dance according to the timing, but also has the job of telling callers how to teach properly and correctly, and thus help him to avoid any wrong doings in his endeavor to have the dancers doing the most correct method in his teaching of the square dance.



Regardless of the type and name of music or, as far as that goes, anything else, it must have an origin somewhere and someplace. Often, one century of music develops and improves the music of the next century. Out of one form of music another is developed; the type of music has no bearing on this development. It may be classical, jazz, religious music, operatic music, folk music, or what have you. Beethoven could not have composed his great symphonies without the influence of Haydn, Mozart and others. Mozart could not have written his music without the influence of Corelli, Purcell, Bach and others. There would be no Wagner or Brahms without a Beethoven, and no Richard Strauss and Mahler without a Wagner. This could go on and on and, to really exploit the subject, it would be endless.

Inasmuch as music is needed to dance to, and the history of the dance goes back to an era when mankind was not even on this Universe, one can deduct the theory that there also must have been music at that time. Amusing, but nevertheless true, historical anecdotes and facts which were recorded by students and authorities of myth and racial existence (anthropology), tell us that even in pre-historical times apes and other human-like animals were "dancing" in circles and lines. If that holds true, and one just can't dismiss such statements as utter nonsense, then folk dancing was already executed before the creation of man. However, the question is: "What kind of music, and was there any music used for such pre-mankind dancing?" I do not know of any official or authentic answer to such a question, but it is very possible and probable that there was "music" used which was made with inarticulate noises and with a pronounced rhythm needed for such dancing. The story also goes that rhythm was the very first thing in the Universe even before the Creation. And, if you believe in God and the Bible, the entire Creation was based on the "rhythm" of the Universe.

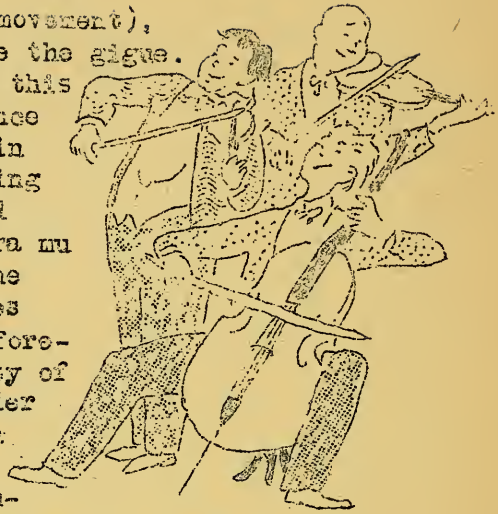


It is extremely difficult to say when, where or



It is extremely difficult to say when, where or how square dance music as such really came into being. In looking over the many compositions of the classicalists of the 15th, 16th, and 17th centuries, we find many dance tunes incorporated in such compositions, especially in the "suite", which was a very renowned and popular type of composition at that particular time. When we talk of the Irish "jig", we take it for granted that this lively dance tune is strictly Irish. Not necessarily. The dance step is Irish, but the music and the dance tune does not necessarily have to be Irish. As far back as I can go in the history of any dance music of the continent, such composers as Johan Sebastian Bach (1685 - 1750); Couperin (1686 - 1735); Gluck (1714-1787); Albinoni (1671-1750); Purcell (1659-1695); Handel (1685-1759); and too many more to mention here, included the Gigue (Jig), as the last movement in the "suites". This gigue was later used by many other composers in some way or another. This gigue was a very lively dance tune in triple time ($3/4$, $6/8$, $3/8$, $6/4$) and many of the $6/8$ movements are used with certain modifications in our traditional square dance music. Then there is the "Allemande", a German dance, and this dance tune was also used in the "suite" in $3/4$ time. However, this Allemande was so very flexible that it often was used as the 1st movement or the next to the Prelude in the "suite", and then it was written in $4/4$ time. Other dance tunes from the "suite" were Saterella

Sarabande (the slowest movement), and mostly placed before the gigue. It is only natural that this or any other type of dance music had a very great influence on the formulating of folk dance music, and thus on square and contra music. The parallel of the dance and the music comes more and more into the foreground and the popularity of Beethoven and Mozart under the title of "Contra Dances". If you are familiar with Beethoven's symphonies, the last movement of his Eroica symphony has a very definite and distinct country dance flavor. Another symphony is the 7th of Beethoven, and this is called the "Dance Symphony".



The most important significance is that all these compositions, with only a few minor exceptions, were all composed in a repeated 8-measure phrase, and then, as a 2nd theme, another repeated 8-measure theme right after the first one. Thus, the sequence of the 32-measure phrase was strictly adhered to. Think whatever you will about this 32-measure phrase (in the common square dance music with a $2/4$ time it has 64 beats), it is one of the most important musical fundamentals and it is the essential musical law and basic to start the build-up of any tune or composition and, as far as that goes, even symphonic and opera music is built up on the 8-measure phrase, theory and principle.

- to be continued -

Overheard on the dance floor: "Look at her - tripping the HEAVY fantastic!"



TRADITIONAL DANCING OF TODAY

by ED MOODY



The question now arises - what is Traditional Dancing?

To answer this one must first find an acceptable definition for Dancing. Dictionaries describe it as - "Moving in time with the music". Since the word Dancing is the noun and the word Traditional the adjective that modifies it, it would seem that moving in time with the music is the paramount factor. If we acknowledge this we must also acknowledge that some sort of dancing was indulged in almost before mankind began to talk. When music came into the picture it is also a fact that that occurred before the written word was ever thought of.

Now Tradition could go back to those unrecorded prehistoric times, but it is well apparrent that the accepted definition applied by today's generation is what their Grandfather's did and goes back no further. Thus, let us proceed from that point.

Many pages have been written telling us that our not too distant ancestors were encllothed in such raiment that too active movements over somewhat long periods of time were tiring. Especially to the ladies when they dressed up to attend some elegant social event. So dance figures were tailored by the dancing masters of those days to allow necessary rest periods in every dance, while other couples were moving.

That is quite true and the Quadrilles and Contra dances were so constructed. Now, sadly, when the uninitiated speak of Traditional Dancing, that is all that they think of. They have been sold a mental picture that all Traditional Dancing done today is that and that only. "Visiting couple" squares are cited as horrible examples. Nothing could be more wrong.



Our grandfathers, in their quadrilles and contras did some very tricky manoeuvring, but the dancing masters of those days tailored them, so that the before mentioned rest periods fitted smoothly into the complete dance. It is a solid fact that not one single movement burlesqued into today's so-called Western Style Dancing cannot be found in many of the old-time dances. Only the non-descriptive names now given to these procedures are new. There are only so many things that two couples facing each other can perform, and that number does not exceed some twenty true basic movements at the most.

Today's dedicated callers, while having hewed very solid paths in so-called Traditional Dancing, have never overlooked the noun "Dancing", or its definition. They have also recognized the adjective "Traditional", though secondary. By skillful re-choreographing along with some skillful combining they have eliminated today's unnecessary rest periods. Now they offer the dancing public Modern Versions of those Traditional Dances, so marvelously put together that folks drift smoothly through each pattern in step with the music. They tend to become permanent devotees rather than fanatics who have to digest great gobs of frantic plunging and who, after a couple of years, tend to toss in the sponge and yell "Quits".

Proud to be known as Modern Traditional Callers, this devoted group offer nothing old-fashioned. They do

Offer smooth dancing that has kept pace with our modern times. They are today the solid building blocks that will make the foundation on which future Square Dancing will be preserved.

NEWS

THANKS: To Paul & Gretel Dunsing, a copy of "The Ball-Room Instructor".

From Dave Fuller, Vt. comes the following information about fiddlers & old-time music. "Northeast Fiddlers Ass'n. Inc. RFD # 3, Barre, Vt. and Bob Fuller, 7280 Cosgrain St. Montreal 10, Quebec who gets out a newsletter on authentic country and old-time fiddling. Also, American Folk Musicians Ass'n. 2017 Norfolk Rd. Torrington, Conn."



Conny & Marianne Taylor lead folk dancing at the Camp Hilltop weekend, May 30, 31 & June 1, 1969. The weekend is sponsored by the Folk Dance Center of Philadelphia. Write to Mrs. Claire Cohen, 1359 W. Indian Creek Drive, Phila. Pa. 19151 for further information.

If you like "bluegrass music" you'll want to know about a monthly magazine dedicated to the "furtherance of blue grass music." "Bluegrass Unlimited", is available at \$4.00 yearly, from P.O. Box 1611, Wheaton, Md. 20902.

Dover Publications, 180 Varick St. N.Y. has reprinted in paperback Richard Chase's "Singing Games and Playparty Games" (formerly titled "Hullabaloo and Other Singing Folk Games"), available for \$1.00; Andrew Lang's "Fairy Books", the Red, Yellow, Violet, Blue, Green, and Brown, and the "Japanese Fairy Book", selected and translated by Yei Theodora Ozaki, the latter for \$1.50 apiece.



THE FUNCTION OF A FOLK FESTIVAL

by E. A. BOTKIN

In our day we are experiencing a tremendous revival of popular interest in American folklore. A Folk Festival stands in a strategic relation to this movement by reason of the fact that it helps to foster increased participation in and appreciation of folk music and dance, folk arts and traditions. One of the functions of a festival is to bring together people from all walks of life to celebrate their "commonness" - the "each" in all of us and the "all" in each of us - and to help them understand the place of folklore in presentday living and expression.

The folk festival movement in the United States received its original impetus from various Americanization movements and organizations devoted to appreciating, exhibiting, and demonstrating the contributions of the foreign-born to American culture. The festival idea was partly a reaction against the melting pot theo-

ry, substituting unity-in-diversity for mere conformity to a norm. But the emphasis was still largely on "contributions". As time went on, a shift in emphasis occurred. With the reduction of immigration, the problem of naturalization became less pressing than that of intercultural education and the need of promoting understanding among all groups, native as well as foreign-born, as participants in a common, composite cultural heritage - cultural democracy. And since folklore is at once a form of group behavior and expression and a way of studying group relations and attitudes, it becomes an important instrument for promoting understanding among groups.



In a time of increasing standardization it becomes an increasingly important function of a folk festival to discover and keep alive folk expressions that might otherwise be lost. And in a country of such regional diversity as ours, the balanced utilization of regional as well as ethnic resources is vital to the enrichment and fulfillment of American life and expression.

It is not enough, however, for groups to come together simply to admire themselves and to respect other groups in the performance or demonstration of the many-sided folk heritage of song, dance, story, craft, custom, and tradition. Behind the lore is the way of life, and we must understand the meaning and function of the lore, both in its original and its transplanted setting in relation to ways of living and looking at life.

On the local level, where the folk expression is rooted in the way of life, it is much easier for a folk festival to retain its naturalness and authenticity. On a national level a festival must find some way of compensating, perhaps in the cooperative expression and

exchange on an interregional scale, for what is lost in the process of discolation. In addition to using the community to recruit local talent and material it must use the latter to restore the sense of community that is in danger of being lost - not only in the festival but in American life today.

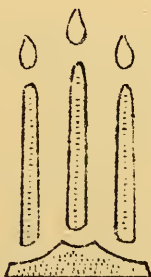
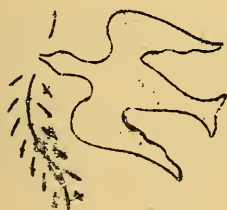


What takes place back stage and off stage is just as important as what takes place on stage. While the festival is in progress, it might be worth while to get trained folklorists to interview and record the performers between performances. It might be even more useful socially, to get skilled group leaders to conduct group conversation, in which participants match memories in regard to seasons, food, work, and crises in the life of the individual in relation to the group. These conversations help them to understand their commonness and their differences, remembering always, according to the Quaker saying that "It is the not in thee that makes thee valuable to me." And to understand these differences is not enough; we must also conquer them with understanding. A folk festival must be mindful not only of the differences but of the changes, and of the folklore of the present as well as of the past. In this connection a folk festival might adopt as its creed the excellent credo of Sam Eskin in his recording of Songs of Our Times: "The day of the complete cultural isolation of any community, especially in this country, is gone. But we can continue to sing these songs which we love and keep alive, not by imitating another culture but by recognizing the communication which that other culture is making to us and implement the songs with our own communication to the future. Old Mrs. Dusenbury from the Ozarks told a friend of mine that she once set

out to learn all the songs in the world; but after a while she had to give up because people kept making up new ones. And, she might have added, changing old ones. Well, as long as these songs change and new ones come along, they will remain alive and be sung which, after all, is not an insignificant function for a folk song.

Whether we like it or not, the way we live and feel and think affects these songs, and I suspect that is the way it has always been and this has been a factor in keeping them alive. The sounds of our times get into the singing of these songs in varying degrees and makes them interesting to to-day's listeners who might find the style of the old times somewhat strange. And that is not to negate what we can learn from the old-timers, such as helping us to know our place in the long stream of cultural tradition.

Whether a folk festival can accomplish this or not by itself, without the help of educators and social scientists and humanists, whose job it is to integrate the past with the present, is open to question. A folk festival, like a folklorist, must enlist the co-operation of all techniques and disciplines for the presentation of socially and artistically satisfying examples and versions of folk expression. At the same time, in any program of education or society, aimed at creating and promoting understanding of our basic culture and, through it, understanding in the national and world community, the intelligent utilization of folklore, through the folk festival, must have a place, and an important one.



LOUD AND CLEAR



by GUS GRONLUND

Many years ago, when we first started in the teaching and calling part of our square dance movement, we attended many callers institutes in order to increase our knowledge and to learn better methods of teaching and calling. Three things were stressed: (1) Timing and phrasing, (2) The art of making full use of your equipment, (3) and programming. Every caller and teacher should have a thorough knowledge of these.

The dictionary states that to dance means: "To move the body, especially the feet, in rhythm to music". In a two-step, a waltz or a tango, the steps fit the music exactly and if you are not in rhythm with the music but are just doing a sequence, you feel awkward and tired. However, if you are in complete rhythm with the music, it is a graceful and flowing movement and is not tiring.

Timing and phrasing in square dance calling means just that. The call should fit the music, flow at an even tempo and time should be allowed to execute the proper number of steps required. As all calls lead the dancers by two beats of music, this allows a smooth flowing movement from one pattern to another without running, or stops and jerks. In other words, move or step on the beat of the music and it is relaxing and

not tiring. It should be a dance instead of a contest between the caller and the people on the floor to see which can finish first. When a record is speeded up it not only changes the key of the music but is too fast a tempo. It is doubtful if there are many people who can move this fast and stay in rhythm with the music.



The second item covers the total lack of knowledge among most callers in how to get the most out of their P.A. systems. All callers should take the trouble to find out as much as possible about their equipment, the placement of speakers, the level of the music, and the level of the voice in relation to the music. Also the proper use of a microphone - what is known as "Mike technique".

There are a good many speakers on the market today. The best are closed back speakers but all closed back speakers are not too good. The "Folded horn" and the "Dual labyrinth" are normally considered the best. The sound column, when it has good speakers in it, can some times do a better job than the others, especially in a hall with poor accoustics. After all it is just another type of closed back speaker, based on a very old principle. It is not a cure-all for all sound problems though. If you have to use extra speakers in halls hard to cover, do take the trouble to find out how to hook up speakers to match the impedance to your set. A good electronics man can teach you all about it in about ten minutes.

Many callers, when adjusting their controls, change the sound of their natural voice. However, the adjustment should be made in an effort to make the voice sound like your natural talking voice. adding treble will bring out the consonants a bit stronger and

make you better understood in a hall that has acoustic problems. But taking out the highs (treble) in your voice will never make it clearer. The adding or taking away of a trace of the bass might make your voice richer in sound, but do not judge yourself. Let your wife tell you if it sounds like your natural speaking voice. If it isn't, it will not be at its best for clarity. Whatever you do make your voice sound like you. It will be clearer.

A scratch filter should not be used as it takes all of the drums and highs out of a record and sometimes make it sound mushy. It is only intended to be used with a very scratchy record, and that record should be thrown away as it is no good when gone that far. Do not use bass in a record below normal adjustment as this causes reverberations in the hall and makes it difficult hearing. Use all the music and still have your voice penetrate well over it. Step over to your speakers at times and listen to your own voice. Some callers say they cannot stand their own voice. If they cannot stand it, how do you suppose the square dancers feel? So find out what your equipment can do, how to adjust the controls and give the dancers the best sound you can possibly attain.

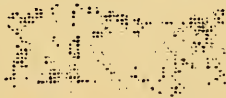


Programming does not mean only that you have set down and planned your evening program dance by dance, but by the choice of material that you are calling. Have you gone home after an evening of dancing feeling that you have been doing the same dance all evening? This is brought about when a caller uses nothing but "sight calling" or "Invent a dance" system without previous planning. This is fine, but there should be included some memorized pattern squares with definite patterns. Through the use of equivalents, the pattern can be changed for the heads and sides. You do not have to

call the same thing over and over. The evening should consist of various patterns so that the dancer will know that he is doing various things. After all, variety is the spice of square dancing.

In an effort to create interest, too many are depending upon newer and newer unproved figures. Most dancers like a certain amount of them but not a steady diet, just to be firstest with the newest. Many dancers have stated that they get irked with putting two or three movements together and calling it by just one name, when the caller could call the same thing directionally.

A good singing call should have a good tune that will make the dancers feel like humming or singing the tune as they dance. The words of the call should fit the music so that it sounds like a song. All too often we find a poor choice of singing calls used. By this I mean we follow up a patter call that has been real fast with a singing call that is primarily just another patter call. Use singing calls that are timed well, have good music and good tunes and do not be afraid to turn the music as high as you can without drowning out your voice so the dancers can enjoy the music. Make sure a singing call is pleasant to dance. There are too many that sound just like another patter call.



Announcing the SPRING WEEKEND OF DANCING with the Dunsings at the Beautiful Lake Geneva Campus of George Williams College, Williams Bay, Wis. May 9th to 11th 1969. Further information from: Mrs Paul Dunsing, 721 Grant St Downers Grove, Ill. 60515.

The Balkan Serenaders Recording Company, P.O. Box 103 North Tonawanda, N.Y. 14120, has recorded a "Continental Toast" LP, which includes "Oro Se Vije - Kolo D, Cesto Mi Dragi - Su Su Mile Kolo - White Ribbons - Kolo - Miserlou - and Granada". Cost \$5.35 from their address.

BASICS OF AMERICAN FOLKLORE



by A.L. CAMPA

The basic pattern of American Folklore is more cultural than geographic. Being an English speaking country, it is natural that the English pattern should underlie its other components despite the fact that both the Indian and the Spanish antedate the English on this continent. Long before the coming of the Europeans, the Indian nations had a highly developed lore which served them in their inter-tribal relations, in their daily activities and in individual pursuits. The Spaniards in the 16th Century allowed the conquered Indians to keep much of their traditional lore and in many cases adapted for their own use anything that they found practical, so today, as an example, we find the folk foods of the Southwest combining traditional elements of the Indian and the Spanish people. By the same token, the Indians adopted numerous Spanish cultural traits and practices which are today part of the Southwestern Indian heritage.

The English on the Eastern shores brought with them their songs, their beliefs and customs, handed down from one generation to another and, as the frontier moved westward their folk customs went with them. Eventually there was a meeting of the Spanish and English west of the Mississippi. The first reaction, naturally, was rejection on both sides but as they learned to share their lives on the continent mutual influences

modified both English and Spanish in the Southwest combining the lore of the vaquero with that of the rising cattleman to produce the modern fusion, the cowboy. From traditional practices, songs, dances, beliefs, and customs, arose the folklore pattern of the Southwest. Indian dances, a new sense of color, architectural design - all these became incorporated into the culture that we today call America.

If we are to consider the basic pattern of American folklore, we cannot afford to overlook these three components, intensified in the regions where they first made contact with this continent. In the East the pattern is more English, in the land which once was part of the Spanish Empire the pattern is more Spanish, and in the Indian settlements, more Indian. Other cultures from many parts of the world have come to complement the kaleidoscope of American folklore, giving us one of the richest traditions of any country in the world.

News

The ABE KANEGSON memorial record album is ready! This is welcome news to lovers of folk songs. "Black Is the Color of My True Love's Hair, The Keeper Of the Eddy-stone Light, A Wanderin', Water Boy, Ha Na'Ava Babanot, Roumania, Brother Can You Spare A Dime, Hi Ro Jerum, Big Rock Candy Mountain, Joshua Fit the Battle Of Jericho". These plus eleven more songs in a fifty-minute program are in store for you. The 12-inch LP record can be obtained for \$5, plus 20¢ mailing charge, by mail order to the Kanegson Record Fund, c/o Old Joe Clark, Inc. 32 Fayette St. Cambridge, Mass. 02139. Any profits will go into a trust for Abe's two young sons.

The Pinewoods Weekend this year will be held July 11-14 1969. Featuring English Country, Morris, Sword, American Squares & Contras. Write to Boston Center, Country Dance Society, 3 Joy St. Boston, Mass. 02108



Daylight And The Rooster

by GEO. GOSS



All of us have heard the quip concerning the almost impossibility of hiding coming daylight from a rooster. No matter how you shut him up the night before some tiny bit of the rising sun will seep through a minute crack in his pen and light his crowing fuse. How true!

The older the rooster the louder he can crow, and he refuses to stop regardless. When the door of his pen is opened he struts out to greet his harem one by one and in the fresh morning air he redoubles his crowing. Everybody for miles around can hear him. In many areas folks welcome this animated alarm clock which rouses them from slumber.

Many ambitious young roosters, penned up for the night, but with cracks in the walls of their pens saw, not too long ago, what they believed was the rising sun and set up a fantastic clamor in their pens. Then, as they were super ambitious birds, they broke out of the pens and proceeded to arouse whole neighborhoods from restful sleep. Sadly, it was still midnight. The light they saw was merely the gaseous tail of a roving comet hurling itself through the sky, shortly to fade into the distance, leaving the night as black as before. Fortunately, some of the older roosters weren't fooled by this. They simply tucked their heads under the other wing to rest and cogitate until real daylight came at its appointed time. The ambitious youngsters couldn't

understand why folks again closed their windows and went back to sleep, or why the day was so darned short. They simply milled around in the deserted henyard in one big quandry.

At the proper time the smart old roosters came out into the daylight and, not being all tired out, took over the crowing business with a firm welcome from all concerned.

In square dancing there is an exact parallel to this occurrence. During the past 15 years the so-called traditional callers have found themselves penned up in the dark by unknowing, arrogant, Johnny-come-latelys. They were not fooled by the visit from the wandering comet, nor did they tuck their heads under their wings whenever they did get out to crow. They took old time dancing and mortised in pleasant musical changes and movements properly timed and phrased to make it more interesting. They insisted on keeping it a relaxed diversion to be enjoyed after the hum-drum of the day's labors used in providing the necessities of life.



Today, the comet is fading rapidly as it passes out of sight forever. The old timers, sensing the true sunrise through the cracks in the walls of the pen are ready to come out and outcrow their younger yearling brothers who were sadly fooled by the invasion of our outer space by a wanderer.

Sometime in the near future the pen door will be opened and hoards of frustrated dancers will hear and welcome the unmuted crowing of those who stood fast through the recent invasion of that unidentified flying

object with the long flaming gaseous tail, now proved by the astronomers to be a wandering comet.

Those of the dancing public who haven't quit completely because of a lack of enthusiasm to welcome 50 lessons only to find that they are still in the kindergarten of fantastic movements misnamed "basics" - though they are the base of nothing - will, in spite of the warnings of desperate, uneducated callers become exposed to the daylight of comfortably timed dancing.

They will join in the praises of dancing, relaxed and comfortable, prompted or called by a master. But sad to state, there are too few of these masters. Callers created in the past few years firstly don't know how to present smooth, velvety dancing and, secondly, are so shortsighted that they will resist and fight the desires of the majority of dancers. They will refuse to be re-educated so that they can present what the dancing public wants. They are the ones fooled by the uncharted heavenly visitor.

Thus, the problem becomes one of creating a new crop of callers educated by those who recognized the true sun and steadfastly continued to improve and present dancing as a pastime to be enjoyed and not a contest between the dancers and caller. Educating and creating a group of well versed callers takes time - six or seven years at least, and not merely 10 lessons, so sadly the demand will exceed the supply in the very near future.

Anyone who thinks that this is a lot of hog-wash has only to count the drop-outs in his particular locale to be convinced otherwise.



STRAIGHT TALK

by GUS EDWARDS



A square dance caller is the recognized leader of the square dance movement in his own community. By his actions and his attitude square dancing can either flourish and become a great community endeavor or it can die and his erstwhile dancers can return to their television sets and "Gunsmoke". Within his grasp lies the power to make or break square dancing.

For a number of years we have seen square dancing on the up swing around the country. Square dance classes by the thousands have added more dancers to our ranks, then, suddenly, we stopped growing. Our classes do not fill up any more and our dancers are leaving us.

This article is designed to point out some of the reasons for the back to the armchair movement among square dancers, in the hope that in some small way we can awaken the leaders by evaluating the pitfalls that plague our favorite pastime.

Today's world is a world of tensions. Square dancing was meant to relax people and relaxation is a weapon against tension. We have steadily made square dancing itself a tension. Many of us took up dancing for the purpose of relaxation and exercise but are dropping out because of the confusion within our ranks. This confusion is caused by too many so-called "basics" and too much rat race calling by the callers. We are not condemning high level dancing. We believe that it is fine for

clubs that desire that type of a dance. However, this type of dancing should be confined within the limits of the club that wants it. It should not run over into our jamborees, our state and local conventions where all levels of dancers are present. Callers who call for jamborees and conventions should realize that all dancers are not high level dancers and calling high level to the once-in-a-while dancer will confuse him and drive him away from jamborees, and possibly from square dancing itself. After all, nobody likes to feel that the caller is making fun of him.



We have all seen the occasion when two or more callers get together and try to outdo each other with their calling of new basics and high level dances. In this type of competition there usually are no winners and the losers are the dancers. These people came to the dance to have some fun. They paid their admittance fee for this fun, and to stand in the middle of a confused and mixed up square all evening is just about as much fun as kissing your own sister. These callers are not calling to the floor; they are calling for their own amazement. They are only inflating their own ego and may God help the caller whose ego is more important to him than are his dancers. If the Lord doesn't help him nobody else will!

Have you ever put a few years old tape on a tape recorder and listened to the calling and the dances that were danced from 5 to 10 years ago? Those were the days when a beginner could take 15 easy lessons and then go out to club dances and enjoy himself. The dances were beautiful, smooth flowing and relaxed. We built up the square dance movement on this type of dancing. Today, we are tearing down that which yesterday we built up with such painstaking effort; so much blood, sweat and tears. The student of today, after 40 to 50 lessons and a diploma, goes to a club dance and stands all evening in the middle of a harrassed and muddled

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Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND ~~any~~ dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. AISC - any old-time dance music for violin or full orchestration. Dance music only, please. Send to:

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*** ** ** ** ** ** ** ** ** ** ** ** ** **

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square. It is little wonder that he tears up his diploma and jumps out of the window.

The old prospector out in the mountains, when asked if he ever got lost, replied "No - never, but I have been badly confused and worried for a week or ten days at a time." Whether he was confused, worried or lost made very little difference in his case. In our case it does make a difference. We have worried and confused our dancers for the past five years and we have lost them in great numbers. Let us return to sane calling habits and keep our dancers and start to grow again.

Callers everywhere should meditate upon this situation and should realize that sane calling can and will turn the tide in our favor. It was Benjamin Franklin who wisely suggested that if we did not hang together we would all hang separately.

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The Cornell Univ. Folk Dancers will hold their annual picnic at Stewart Park, Ithaca, N.Y. (rain or shine!) Sunday, May 18, 1969. Further information from Connie Lambert, 307 Fairmont Ave., Ithaca, N.Y. 14850.

Folk Dance Center of Philadelphia, Pa. hold their Spring Camp May 30-31 & June 1 1969 at Hilltop with Conny & Marianne Taylor leaders. Information from Mrs Claire Cohen, 1359 West Indian Creek Drive, Philadelphia, Pa. 19151.



We are happy to announce the forming of a new folk dance group which will hold classes at the YWCA, 36 Mt. Desert St., Bar Harbor, Maine, every Friday evening, 7:30 p.m. The group will be led by Mr. & Mrs. Dave Harrison from the Jackson Lab in Bar Harbor. All are welcome.

News

Special news from Folk Dance House announcing a new set of Balkan dance records recorded by the Macedonian Folk Orchestra, Skopje. Dick Gram helped supervise the project and has prepared the instruction sheets that come with the records. Ask for: MH 3037 - Skudrinka

Lesnote

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MH 3039 - Pajduska

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The following 2-records, collected and recorded by Michel Cartier, in Bulgaria, available only on MH-Lp, are now issued on both 78 & 45 RPM too:

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27

CONTRA DANCE

THE WITCHES' BREW



Suggested music: what ever you like. We like to use Miller's Reel, a Folkcraft recording, Reel Ti-Jean, MH 505 B



Couples 1, 4, 7, etc. active
Cross over before dance starts.

Right hand star once around with next couple
The same two ladies change places (this is NOT a ladies chain)

Left hand star the other way back
Circle six hands once around with next couple
Balance and swing the next one below
Same two couples right and left four

This dance was put together by Rod Linnell in the fall of 1965, and first presented at Rod's weekend at East Hill Farm, Troy, N.H. Ralph Page named it after getting thoroughly confused in locating the third couple to circle six with! It is a triple minor double progression dance. The only one of its kind that we have come across. The second progression of the dance the active couple will start on "balance and swing the one below",; the next progression the active couple starts with "right hand star", etc. Have fun!!!

The 32nd Annual National Folk Festival will be held Oct. 16, 17 & 18 1969 at the Wm. Stokely Athletics Center, Univ. of Tenn. Knoxville.



Write to E. O'Byrne DeWitt's Sons, 1576 Tremont St. Roxbury, Mass. 02120 and request their latest catalog of Irish records and music.

SQUARE DANCE

MILTON QUADRILLE

As called by Rod Linnell

Suggested music: Whatever you like, but it would be nice to use some Canadian tune since that was the type that Rod used for it, but, let your conscience be your guide!

Any introduction, break and ending you prefer.

Head two ladies chain to the right

Chain them just half way

Then all four ladies chain across and stay right over there

The new head ladies chain to the right, the way you did before

All four ladies grand chain, and everybody's home

All four gents star by the left

Three-quarters round you go - to your corner

Swing that corner lady boys, swing her round and round

Take that corner lady and promenade the ring.

Sequence: Heads twice - break - sides twice - ending

Rod called this dance for the first time at a dance in Milton, Nova Scotia for Roger Whynot's group. That accounts for the name "Milton Quadrille". It was introduced at one of the Nova Scotia dance camps held at Crystal Cliffs, summer of 1962.



FOLK DANCE

GOOD OLD DAYS

Recording: Smash 2010

Formation: There are several versions of this dance. The one given here is quite widespread and requires no partners. Dancers form in lines of two, three, or more people standing side by side. They arrange themselves - the whole group - like the spokes of a wheel, all facing ccl in a circle around the room.

Part 1. Put L heel forward on the floor

Step in place on L foot

Put R heel forward

Step in place on R foot

With feet flat on the floor, spread both heels outward, then bring together again. Repeat this.

All walk forward 4 steps - L*R*L*R

Part 2. Charleston

Step on L foot in place

Touch R toe forward

Step on R foot in place

Touch L toe backward - Repeat all of Part 2

Part 3. Each dancer turns alone in place (eith L or R) with 8 strutting steps, clapping own hands on the off-beat.

Repeat entire dance.

This may or may not be a true folk dance. We couldn't care less! It is fun to do and that's why we dance any dance, isn't it? Don't hate a dance just because it is new; and don't love a dance just because it is old. It takes more than age to make any dance good or bad.

FOLK SONG

THE BOSTON COME-ALL-YE



A Gloucester fishermans song



Come, all ye young sailormen, listen to me,
I'll sing you a song of the fish of the sea
Chorus: Then blow ye winds westerly, westerly blow,
We're bound to the south'ard, so steady she goes!

Oh, first come the whale, the biggest of all;
He clumb up aloft and let every sail fall.

Chorus.

And next come the mack'rel with his striped back;
He hauled aft the sheets and boarded each tack.

Chorus.

Then come the porpoise with his short snout;
He went to the wheel, calling "Ready! About!"

Chorus.

Then come the smelt, the smallest of all;
He jumped to the poop and sung out "Topsail, haul!"

Chorus.

The herring come saying, "I'm king of the seas,
If you want any wind, why, I'll blow you a breeze."

Chorus.



Next come the cod with his chuckle-head;
He went to the main-chains to heave at the lead.

Chorus.

Last come the flounder as flat as the ground;
Says, "Damn your eyes, chuckle-head, mind how you sound!"

Chorus.

Come, all ye young sailormen, listen to me,
I've sung you a song of the fish of the sea.
Then blow ye winds westerly, westerly blow,
We're bound to the south'ard, so steady she goes!



NEWS

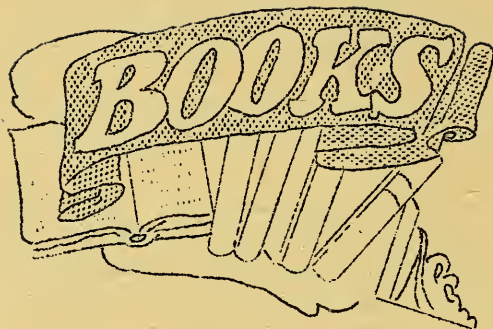
The 22nd Annual Stockton Folk Dance Camp will be held at the University of the Pacific, Stockton, Calif. July 27 - August 2; August 3 - 9, 1969. This two-week camp presenting identical programs each week, provides an unequaled opportunity to study international folk dance under recognized leaders from home and abroad. Further information from Jack McKay, Director, Stockton Folk Dance Camp, Univ. of the Pacific, Stockton, Calif 95204

The New York Branch of the Royal Scottish Country Dance Society holds its annual Spring Weekend at Holiday Hill, Pawling, N.Y. May 16 - 18. More information by writing R.S.C.D.A. New York Branch, G.P.O. Box 79, N.Y. N.Y. 10001 as soon as possible.

THANKS: To Tony Selisky "The Cokesbury Stunt Book" and "Mountain Idylls & Other Poems."

To Harriet Lapp, back issues of Northern Junket.





THE FIDDLE BOOK, Marion Thede. 1967. Oak Publications, Inc. New York, N.Y. 160 pp. 150 tunes, 30 photographs. L.C. #66-19062. \$5.75.

If you play a fiddle, if you like western fiddle tunes, you cannot afford to be without this book. Even if you do not particularly care for western-style fiddling you cannot afford at least reading this book. In other words, buy it, it's a great book about one of our great folk arts.

Ninety percent of the tunes given here are "discorded". In other words the fiddle strings are tuned to other pitches than the traditional GDAE. These tunings along with an occasional loosening of the bow allows the fiddler to obtain some fascinating effects. Marion Thede described these tunings in detail. Each tune is given its proper tuning.

Most of the 160 tunes given here are not familiar with our Eastern fiddlers; they have not been written down before, and Marion Thede has done the world of traditional music a great service in doing so.

SINGING SOLDIERS. John H. Niles. New York: Charles Scribner's Sons, 1927. x + 171 pp. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. #68-26595. \$6.00.

Compiled over a period of seven years, this collection of 29 songs includes musical arrangements and anec-

notes of American Negro soldiers in World War I. In a new introduction, Leslie Shepard relates the achievements of the now illustrious folklorist and folk singer, John Niles. As a pilot in the War, Niles traveled to practically every area occupied by American troops. Persistently tracking down authentic songs, he sought out the "natural born singers who, prompted by hunger, wounds, homesickness, and the reaction to so many generations of suppression, sang the legend of the black man."

The narrative framework in which the songs are presented recreates the war situations which demanded that such deep feelings be voiced. This "diary of war music" includes examples of folk dialect, riddles, and proverbs. The deep importance that the singers attached to their songs is sensitively explained through Niles' account of the background of the songs, the particular circumstances of war that caused them to be sung, and the sentiments of those who gave voice to their feelings. Niles points out that "the music of the Negro (like all folk music) sprang from a vital need". His authentic chronicle of the effects of war lucidly depicts the emotions from which the songs arose.

COLONIAL DAYS IN OLD NEW YORK. Alice Morse Earle. New York: Charles Scribner's Sons, 1896. x # 312 pp. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. #68-21767. \$8.50.

Alice Morse Earle is one of the most competent chroniclers of early days in America. This book is a must for all historically minded folklorists. Once started, I found it difficult to put down. The author depicts life in New York from the rocking of the hooded cradle to the lowering of the coffin, with its attendant feasting, drinking, and giving of funeral rings, scarfs, and gloves. Although the area was called New Netherlands for only fifty years, it remained a Dutch colony in spirit even when under English rule.

A perceptive historian, Alice Earle discounts biased

English clergymen's reports of excessive wickedness of the Dutch. Perhaps the Puritans were jealous of such Dutch activities as theatre going, drinking and horse racing. The envy is understandable after reading this colorful account of the fun-loving yet high-minded Dutch people.

THE SCIENCE OF FAIRY TALES. Edwin Sidney Hartland. London. Walter Scott, 1891. viii # 372 pp. Reissued by the Singing Tree Press, Detroit, Mich. 1968. L.C. #68-31149 \$12.75.

The purpose of author Hartland was to exhibit "the application of the principles and methods which guide investigations into popular traditions."

In the first two chapters, "The Art of Story-Telling" and "Savage Ideas." Hartland renders the premises and principles which he applies. Fairy tales are broken down into two classes; stories which relate to definite supernatural beings...and the scenes of which are usually laid in some specified locality. In some cases concerning historical and not necessarily supernatural heroes, these stories are called "Sagas". In the second class are placed those "tales told simply for amusement" with the only requirement being that they have a happy ending, these tales are unconcerned with history or probability.

Hartland's application of the scientific method involves peeling off those accretions which age and different forms and stages of civilization left. In the process, a number of the most prevalent traditional tales are reduced to their primitive elements which were found to be very similar. The conclusions are that the tales were not propagated from a single center but from "ideas familiar to savages everywhere, and only slowly modified and transformed." If you work with children you will want and should have this book.

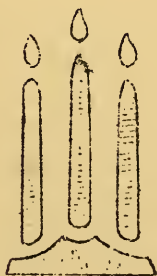
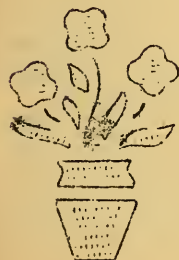
CHILDREN'S RHYMES, CHILDREN'S GAMES, CHILDREN'S SONGS, CHILDREN'S STORIES: Robert Ford. A Book for Bairns and

Big Folk. Second Edition. Paisley: Alexander Gardner, 1904. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. #69-16063. \$8.50.

This collection is the result of Robert Ford's pioneer efforts in gathering the natural literature of the children of Scotland. The frank and original nature of children's wit is exhibited in tales, rhymes and sayings. The following spontaneous answers to teachers' questions display a fresh honesty. Asked for the meaning of faith, one thoughtful youth responded, "Faith is the faculty which enables us to believe things that we know to be not true." Another innocent bairn defined a lie as "an abomination in the eyes of the Lord, but a very present help in time of trouble."

In selecting his material, Ford stressed authenticity and wide coverage. The book opens with a detailed commentary on nursery rhymes. It is replete with examples and notes on counting-out rhymes from Scotland and other areas. Followed by two chapters on anecdotes: "Children's Humour and Quaint Sayings" and "Schoolroom Facts and Fancies." I found these two chapters the most interesting parts of the book. The final chapter deals with stories verbatim from rare chapbooks and includes such favorites as "Blue Beard", "Cinderella", and "The Sleeping Beauty."

School teachers and baby-sitters should find the book a life saver.



IT'S FUN TO HUNT



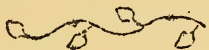
The following items are from the pages of The Cold River Journal, a weekly newspaper published for some forty years in Cheshire County, N.H. during the last years of the 19th and early years of the 20th centuries.

2/1/89 Claremont:- The annual concert and ball of Eagle Hose Co. No. 1, will be given at the town hall next Tuesday evening, and we doubt not will be well patronized. It is expected that firemen will be present from Concord, Newport, Keene, Bellows Falls and Springfield. Music will be furnished by Reeves' American Orchestra of Providence, 14 pieces, and Mr. Reeves guarantees to give the finest orchestral concert ever given in Claremont. From the fact that his orchestra is larger than any previously heard in town and its recognized excellence, he will no doubt fulfill his promise. D.A. Reeve Director; D.D. Phillips, Leader; A. Nourse, Prompter.

3/1/89 Claremont:- There was a Masonic ball at the town hall Friday evening, gotten up by Sullivan Commandery in aid of the Masonic Orphans' Home at Manchester. The ball was not well managed and proved to be a failure. Decorations were simple. Eight members of the Germania Band of Boston furnished music, giving a fair concert before the ball opened. There were 38 couples in the grand march, which was led by George A. Briggs and Mrs. Hosea W. Parker. The masons wore their regalia, but the toilets of the ladies were not elaborate. The ball had its pleasant features, but was a failure financially, it being currently reported that the expenses were \$59 or \$60 more than the receipts.

2/8/89 Cornish:- The opening ball at Hampshire House hall, Cornish Flat, Friday evening, Jan. 25, was well attended and a very enjoyable affair. Good music by Straw's Orchestra of Claremont, assisted by Mr. Hutchinson, cornetist of Newport, and an excellent supper with attractively spread tables, was served by the proprietor, E. Burrett Holden.

Local Notes:- The ladies of the Universalist society held their annual festival last Thursday evening with very successful results financially, as the net receipts were over \$150. About 80 couples enjoyed the dance.



Claremont:- The ball of the Eagle Hose Co. came off last evening and was very successful. The attendance tested the capacity of the hall in spite of the bad weather, and everybody was delighted with the concert by Reeves' American Orchestra. A good number were present from out of town. Mr. and Mrs. James S. Crowther led the grand march, in which some 60 couples took part. Doubtless there were 100 couples on the floor during the evening.



2/15/89 Charlestown:- A grand inauguration ball will be given here on the evening of March 4th. Blaisdell's Orchestra of 10 pieces will furnish music and all arrangements will be on an elaborate scale.



Unity:- There is to be a social party at the town hall Thursday evening, Feb. 21st. Everybody is invited and everyone is to bring their own refreshments. Good music will be furnished.



East Unity:- A very pleasant gathering occurred at the dwelling house of Mr. and Mrs. C.A. Newton on the evening of the 6th inst. Notwithstanding the severe cold

night, at an early hour the house was well filled with a very lively company. At the proper time supper was announced and done ample justice to. During the supper hour songs were rendered by H.F. Olmstead, Miss Bertha Russell and Mrs. C.L. Dodge. Music for dancing was furnished by William Barton, assisted by Mr. H.F. Olmstead



2/22/89 Charlestown:- A grand inauguration ball, which it is expected will eclipse any similar event in the history of the Harrison administration, will be given here on the evening of March 4. Blaisdell's orchestra of 10 pieces will furnish music. A.B. Wing and a sub-committee of ladies, whose previous efforts in that direction have made Charlestown ball suppers famous in the past, will have that portion of the entertainment in charge, which is a sufficient guarantee of the abundance and perfection of the menu.

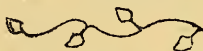


Marlow:- About 25 couples of Odd Fellows and Rebekhas from Keene enjoyed a sleighride to the Forest House on Wednesday afternoon of last week. The Col. was at his best, and spared no pains in looking after the welfare of his guests. The supper was one of Mrs. Pett's best, and was heartily enjoyed by the company. After a social dance in the evening, the company, at about 11 o'clock departed for home, well pleased with their entertainment. It was a fine party, and we hope they will come again.



3/1/89 Locals:- The "Firemen's Ball" last Friday night was in every manner a success and a credit to the managers and "company." It was free from all rowdiness, which we too often see at such gatherings, and everybody enjoyed themselves till into the small hours, dancing to the music of the "Keene Orchestra", of which we cannot speak too highly for they are one and all fine musicians and perfect gentlemen, and trust we may have the pleasure of having them here to play for dances of the future.

3/8/89 Claremont:- The benefit to the Claremont Base Ball Club, Friday evening, was a success, netting the club \$104. Notwithstanding the expenses reached a total \$135. This result was largely due to the excellent management of Henry Malony, who had general charge of the arrangements. There were very few vacant seats in the gallery, while the concert was in progress and settees were in great demand on the floor. The concert came fully up to the expectations of the audience. Thomas McCarthy's piccolo solo "The Thrush" being particularly good. The floor was crowded with dancers and all had a good time. The supper was creditable to the hotel, and the whole affair was a gratifying success.



4/5/89 Walpole:- There was a special train up from Keene the 27th. bringing about one hundred and twenty five people to the Dinsmore House, where they had supper and dancing, returning at one o'clock.

5/17/89 Claremont:- The Universalist May party, Thursday evening was one of the pleasantest and most successful ever held by the society, as it was the most "dressed". The concert was very good, though not quite up to the standard of former years, but the music for dancing was entirely satisfactory. Over 100 floor tickets were sold and the refreshment tables were well patronized.



10/4/89 Marlow:- Quite extensive repairs are being made on the Forest House. The roof of the piazza has been covered with tin, while the hall has been transformed from a dilapidated one to one of beauty. The walls and the plastering overhead have all been sheathed. The arch has been painted light blue and the walls cherry. The old seats are taken out, and settees will be put in and when all is complete, it will be a beautiful hall. Col. Petts will dedicate his new hall by a Thanksgiving ball on the evening of Nov. 28. Music, Keene Orchestra. Geo. Long, prompter.



12/6/89 South Acworth:- Notwithstanding the bad weather several parties from this section attended the Thanksgiving Ball at Col. Pett's at Marlow, and spent a very pleasant time. The latter like the former was unavoidable!

12/20/89 Local Notes:- W.S. Hancock Post No. 9, G.A.R. will give a New Years and first annual Grand Army Ball on Tuesday evening, Dec. 31, at Hotel Alstead, with Keene orchestra (formerly known as 2nd Reg't Band) six pieces, W.A. Barrington, leader, and Geo. Long, prompter. Landlord Chapin will furnish the supper, which guarantees their excellence. No more popular resort is known in this section, for a grand ball, and excellent enjoyment. Prices will be, hall tickets, \$1; supper 50 cts per plate and housekeeping 25 cts. The object of aiding the post, while they guarantee every effort to promote good order, and perfect enjoyment to all, will commend this occasion to all dancers.





PAINLESS

FOLKLORE

SIGNS OF THE TIMES

In Southern Utah, there's a sign along a desolate stretch of highway near an Indian village that reads -- WARNING! INDIANS CHASING BUFFALO HAVE RIGHT OF WAY. In Key West, Fla., the El Pasaje Restaurant distributed cards reading * LOCAL PEOPLE AS WELL AS TOURIST ARE CORDIALLY INVITED. And a sign in an Atlanta church's Sunday school building -- NOISERY -- FIVE YEARS OF AGE AND UNDER. A sign in the window of a second-hand bookshop in Calif. -- WE BUY OLD FURNITURE AND BOOKS. WE SELL RARE ANTIQUES.

A Florida garage -- CARS WASHED, \$3. JEEPS DUNKED, \$1.50. An orchard in New York State -- APPLES YOU CAN EAT IN THE DARK. JERRY D. BARBA has a barber shop in Washington, D.C. In Wildwood, N.J. -- SPARKS & BYRNES.. FIRE INSURANCE. BURNHAM & OVERBAKE run a bakery in Newark, N.J. DOOLITTLE and BUNN a law firm in Germantown, Pa. A real estate firm in Seattle -- STEELE and KEEP. In a cafe at Oden, Iowa -- WE DUST OUR PIES EVERY DAY. I. SOLE is a shoemaker in Brooklyn, N.Y. and O'NEILL and PRAY manufacture church benches in Chicago. A Detroit barber shop -- YOUR HAIRCUT FREE IF WE SPEAK FIRST. On the rear of an automobile -- BEWARE OF SUDDEN STOPS -- TRACHING WIFE TO DRIVE. In a Newark tavern -- OUR CAPACITY IS 76. DON'T TRY TO PROVE YOURS! Canadian highway sign: CROSSROADS AHEAD. BETTER HUMOR THEM!

OLDTIME CONUNDRUMS



What is it that goes all around the house and makes only one track? A wheelbarrow.

What tune makes everyone glad? Fortune.

What is covered and yet seen? A book.

What increases in value when it turns upside down? The figure 6.

What has eyes and cannot see? A potato.

What has hands and never washes them? A clock.

What has legs and cannot walk? A table or chair.

What has pains and does not ache? A window.

What is it that occurs once in a minute, twice in a moment, and not once in a thousand years? The letter M.

Why is E the most unfortunate letter? It is never in cash, always in debt, and never out of danger.

Why is the heart of a tree like a dog's tail? It is farthest away from the bark.

What is the best kind of butter? A goat.

Why did they not play bridge on the Ark? Because Noah sat on the deck.

How do we know that mosquitoes are religious? First they sing over you, then they prey upon you.

What is it that always walks with its head down? A nail in the sole of a shoe.

Why is an egg like a young horse? It is of no value until broken.



TONGUE



TWISTERS

Gracious gentle Greta Griffin gaily gathered great
green glow-worms.
Helpful hopeful Hilda Huston hurriedly hopped happily
homeward.
Slyly simple Simon Southworth softly sought 7 saunter-
ing South Sea Spanish sailors.

Blabbering Barbara and Bobbing Bertha break black bal-
loons.

Bright Betty Beaver brings brilliant bursting baubles.
Sixty swiftly seeking squatters silently settled on
sheltered South Sunset Street.
Wee Willie Winkle will wink wildly when Willa Williams
winkingly winks warningly.

FARM LORE

Wet earth toiled
Is good earth spoiled. Garlic or onions in dust;
Cabbage seedlings in mud.

He who sows thickly gathers thinly;
He who sows thinly gathers thickly.

He who rules too much by the moon
With crops will not fill his basket soon.

Cornflowers or bachelor-buttons are used for fortune-
telling. Legend has it that a young man carries a corn-
flower in his pocket all through Valentine's Day. If
the flower survives, the young man marries his current
sweetheart; if it dies, he seeks a new love.

ADVICE TO A CHILD

Go to bed late,
 Stay very small;
 Go to bed early
 Grow very tall.

IDLE THOUGHTS

Some people never get homesick. They don't stay there long enough!

There are people who roll out the carpet for you one day - and pull it out from under you the next.
 There are many people who want the benefit of the doubt when there isn't any.

Castles in the air are all right until we try to move into them.

Perserverance is ability to stick to something you're not stuck on.

You can't choose your ancestors, but that's fair enough
 --- they probably wouldn't have chosen you.

FOLKSAY

I'll be on the lookout for it.
 Been to th' store to do some tradin'.
 Better eat your hens when they're too old to lay.
 He's doing for himself, since she died.

I call it has full as much taste as the other.
 That cake's done to a turn.
 He can turn a hand to anything.

Clean the table and kiss the cook.
 She's some like her Mother.
 I suppose it's ruleable.

Her house is a regular hur-rah's nest.
 Livin' on borrowed time.
 She's always been notional.
 She'll go at the droppin' of th' leaves.



DO YOU

REMEMBER?



When some people were in a great sweat because delivery wagon horses gnawed the bark off trees?

When it took the united efforts of the conductor and motorman to hoist on to a trolley car a lady in a hobble skirt?

When you couldn't see the show on account of the woman with the big hat?

When you saw a man wearing a new leather cap you knew that he was about to buy an auto?

When you caught your room-mate slicing plug tobacco with your razor?

When the ladies wore loose front Newmarkets with fitted backs and bell-puff sleeves?

When you went to a dance you wore a white vest and carried a pair of dancing slippers?

When if you swore over the telephone they would take it out?

When you gave up saving tobacco tags and took up the collecting of cigar bands?

When the parlors of the elite would display a vase of pampas plumes?

When wearing a derby hat at 20 below zero going home with your girl from a dance you wouldn't put up your hands to warm your ears even if they fell off?

When every seventh day was "Bible Sunday?"

When you would cook a big mess of onions on stormy days because company was not likely to come?

When the movies were ground out by hand?

Remember? It really wasn't so long ago.

Odds And Ends Of Folklore



PUNISHMENT:- Pickpockets and cutpurses were regular attendants at markets and fairs in medieval times, and traveled from one city to another to take advantage of the crowds on special holidays. When caught, the standard punishment was the loss of a hand or foot.

POPULAR NAMES:- For many years John and Mary were the favorite names in our country, far outranking all other names. However, in recent years Linda has superseded Mary in popularity.

The six most frequently found first and last name combinations are these: Fred Smith, Charles Johnson, Henry Brown, William Jones, Robert Wilson, and John Anderson.

RATTLESNAKE USE:- Meriwether Lewis, of the Lewis and Clark expedition, wrote of giving powdered rattlesnake rattle to the Indian girl, Sacajawea, to relieve pain and hasten the birth of her son. The remedy was suggested by a French-Canadian and proved effective.

INDIAN HARVEST:- Robert Beverly, writing (1765) of the Indians of Virginia, described several festivals or feasts, each based on happenings of the season. One celebrates the return of the wild fowl, and the opening of their hunting season. The greatest annual feast is

at the time of corn-gathering, a revel lasting several days of games, war-dances, and heroic songs. In their songs they chant that they have food enough now for the women and children, and now they have nothing to do "but to go to war, travel, and to seek out for New Adventures."

WIFE'S VALUE:- When the Lewis and Clark party was preparing to start the return trip from the Oregon coast in 1806, Meriwether Lewis traded a uniform coat for an Indian canoe. Of the trade, he wrote: "It seems that nothing except this coat could induce them to dispose of a canoe which, in their mode of traffic, is an article of the greatest value, except a wife, with which it is equal..."

HIGH HORSE:- The horse was the hieroglyphic emblem of pride: therefore the phrase, "to ride a high horse."

TOOTHBRUSHES:- The flowering dogwood was well-known to the early settlers of America. They used frayed twigs for toothbrushes, and William Byrd of Virginia wrote of using the bark as a medicine for malaria.

INDIAN SUMMER:- Frontier settlers referred to the warm periods in late fall and early winter as Indian summer because they knew the Indians were likely to leave their camps and move on to the settlers' cabins to take what they could find. During cold weather, the settlers felt safe knowing that the Indians were probably staying in their wigwams.

SECRET WRITING:- Writing done with alum mixed with water can be read only under running water. Writing with vinegar, lemon juice, or onion juice becomes visible only when held before a fire.



KITCHEN

CORNER



After you clean your silver, try rubbing it with a piece of cutlemon, then wash and dry. It will stay brighter longer.

It is said that eating candy is a good antidote to seasickness or motion sickness in a car. Sprinkle dry baking soda in rubber gloves, to preserve rubber and keep odors away.

To get chromiumware absolutely brilliant, polish it with dry baking soda applied with a damp sponge. To remove a splinter, try pressing adhesive tape on the spot - and yank off. The splinter should come with it.

A dash of curry powder in cream sauce lends a zestful flavor.

Instead of sliced cheese, sprinkle lots of grated Parmesan on your next cheeseburger for a better taste. For an extra tang in your Roquefort cheese dressing, add a small amount of buttermilk.

Simmer a thick steak in white wine with green and black olives and gherkins for a palate tingler.

If your family isn't thrilled with cubed squash, top with pineapple bits for a better taste.

Perk up your cole slaw by adding whole-kernel corn and a little pimento for color.

With your next cream of mushroom soup, add some sautéed onions.

To enhance flavor of chopped steak, add sour cream and chopped onions to mixture before broiling.



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LAST MINUTE NEWS

The Eastern Co-operative Recreation School will be held at Geneva Point Center, on Lake Winnepesaukee, N.H. August 9 to 17, 1969. Further information by writing Fred Newell, Business Manager, 228 Park Forest, Williamsville, N.Y. 14221.

